

Sunday, January 19, 2003
2:30 pm. Isabel Bader Theatre

University of Toronto Faculty of Music
and Victoria University
Present

Susan Hooppner and Friends

featuring

Susan Hooppner, flute
Judy Loman, harp
Lydia Wong, Piano
Erika Raum, Violin
Rosemary Shaw, Viola
Roberta Jansen, Cello

Johann Sebastian Bach
(1685-1750)

Trio Sonata in G major, BWV 1039
Adagio
Allegro ma non presto
Adagio
Presto

Srul Irving Glick
(1934-2002)

Sonata for flute and piano
Prelude
Movement I
Interlude
Movement II
Postlude

INTERMISSION

Claude Debussy
(1862-1918)

Sonata for Flute, Viola and Harp
Pastorale
Interlude
Final

André Jolivet
(1905-1974)

Chant de Linos for Flute, Harp and String Trio

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Programme Notes

Trio Sonata in G Major, BWV 1039

JOHANN SEBASTIAN BACH

Born in Eisenach, 1685

Died in Leipzig, 1750

No one today is certain exactly when and where Johann Sebastian Bach wrote this composition. For many years it was thought to have been penned at Cöthen around the year 1720; but of late, that theory has given way to the idea it was composed at Leipzig between 1736 and 1741. What we do know for sure is that Bach created more than one version of this piece: possibly, it was originally a trio sonata for two violins and continuo, and it certainly exists in a version for two flutes and continuo. As well, there is a somewhat modified arrangement for viola da gamba and continuo.

However, all these versions are essentially the same piece: a four movement work written as in *sonata da chiesa* form, alternating slow and fast movements. The work is characterized by frequent – almost constant – voice crossings in the parts, and by a compactness in the range of the instrumental writing.

Sonata for Flute and Piano

SRUL IRVING GLICK

Born in Toronto, 1934

Died in Toronto, 2002

Srul Irving Glick was one of Toronto's most prominent composers, until his death last year. A graduate of the University of Toronto, Glick wrote in a tonal, lyrical style that distinguished him from the Toronto's modernist school. Among his works are a wide variety of orchestral, choral and chamber compositions – many of which were influenced by his Jewish heritage. As well, for many years he was a producer for CBC Radio, and he was also

a choral conductor at Toronto's Beth Tikvah Synagogue.

His *Sonata for Flute and Piano* was premiered in Paris in 1983 by flautist Suzanne Shulman and pianist Valerie Tryon. Written in five movements, it features several florid *a capella* sections for the flute, and glittering, gossamer textures in the upper range of the piano. The piece ends with a quotation from a Hebrew chant welcoming the new year.

Sonata for Flute, Viola and Harp

CLAUDE ACHILLE DEBUSSY

Born in St-Germain-en-Laye, France, 1862

Died in Paris, 1918

In 1915, as World War I raged near Paris, Claude Debussy set himself a specific musical task: he would write a set of six sonatas for various combinations of instruments. Unfortunately, it was a task he did not live to complete: he finished only three of the six pieces before his death in 1918. But the completed works represented something of a departure for Debussy: in them, the lush sonorities of impressionism (Debussy always hated that word) yield to leaner, more clearly defined textures.

Of the three chamber works, the sonatas for cello with piano and violin with piano were conventional in their instrumentation, but the *Sonata for Flute, Viola and Harp* was unprecedented. Written in three movements, it bears the influence of Gregorian chant, and the music of France's medieval troubadours and trouvères. Wrote Debussy of the piece: "It is frightfully mournful, and I don't know whether one should laugh or cry – perhaps both?" The English critic Ernest Newman described the sonata as possessing "the combined delicacy and strength of refined porcelain."

Chant de Linos

ANDRÉ JOLIVET

Born in Paris, 1905

Died in Paris, 1974

André Jolivet was a member of "La Jeune France," a group of like-minded composers formed in 1936 that also included Olivier Messiaen, Daniel Lesur and Yves Baudrier. The group's manifesto called for "youthful and free" music in a "mechanistic and impersonal world." Disdaining the aesthetics of "Les Six," Stravinsky's neo-classicism and Schoenberg's twelve-tone system, the group was also known as the "quatre frères spiritualistes."

Jolivet was influenced by subtle impressionism of Claude Debussy, but also by the stringent dissonances of

Edgard Varèse. His interest in spiritualism led him to search for inspiration in ancient cultures, and to open himself to the influences of Africa, Asia and Native America. His primitivist "magic period" produced such works as his *Cinq Incantations* for solo flute and his *Cinq Danses Rituelles* for piano and orchestra.

His *Chant de Linos* (the title is derived from an ancient Greek lament) was composed in 1944. The piece is in one continuous movement – although it is divided into contrasting sections – and features ritualistic ostinatos and lively rhythms that build to a brilliant finale. Essentially, the *Chant de Linos* is chamber music; however, the flute is highlighted as a kind of "first among equals."

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Meet the Artists

Canadian flute virtuoso **Susan Hoepfner** is a musician of international renown. Flautist James Galway hails her as "one of the best talents of her generation."

Ms. Hoepfner has performed with orchestras around the world. She is also in great demand as an international solo recitalist, performing in Japan, Europe, North America and South America.

Ms. Hoepfner has garnered praise from many artists. Her mentor Julius Baker says "Miss Hoepfner is one of the finest young flautists with whom I have worked". The international press has also been outstanding in their acclaim. The Washington Post noted that "one can almost hear the words in her flute song". La Razon of Buenos Aires called Susan Hoepfner "an innate musician and an instrumentalist of beautiful and radiant sound."

Ms. Hoepfner has numerous recordings on EMI Classics, Grammophon AB BIS, JVC Victor, Marquis Classics and King Records. The most recent recording on EMI Classics, *Serenade*, features works

for flute and orchestra. Her upcoming recording showcases works by American composers for flute and piano.

A graduate of The Juilliard School, Ms. Hoepfner is currently a faculty member of the University of Toronto Faculty of Music. As the Canadian Performing Artist for Yamaha, she tours extensively throughout Canada giving master classes.

Cellist **Roberta Janzen** is a member of the Canadian Opera Company Orchestra and performs frequently with the Toronto Symphony Orchestra. She has been featured twice on CBC Radio's "Music Around Us" and in a Numus/Continuum co-production, in which she gave the Canadian premiere of Marco Stroppa's solo cello piece "Ay, there's the rub" (2001).

Ms. Janzen has performed at such festivals as Ravinia, Tanglewood, the Rutgers Summerfest, the Elora Festival and the Banff Centre. She has appeared as principal cellist with the Manitoba

Chamber Orchestra, Les Violons du Roy, and the Royal Winnipeg Ballet.

Ms. Janzen received her Doctorate from the State University of New York at Stony Brook, and her Masters from New England Conservatory, where she won the Concerto Competition. Her studies with several of today's great cellists, including Timothy Eddy, Laurence Lesser, and George Neikrug, as well as the late William Pleeth, have fostered her own love of teaching. Ms. Janzen has taught at Wilfrid Laurier University, the Boston University Tanglewood Institute, and Music at Port Milford, and has given master classes at the University of Toronto, the University of Winnipeg, and the University of Western Ontario.

Recently, Ms. Janzen recorded the cello solos in the Sophia Loren feature film, "Between Strangers".

Harpist **Judy Loman** is a graduate of the Curtis Institute of Music, where she studied with Carlos Salzedo. Since 1960, she has served as principal harpist of the Toronto Symphony Orchestra. A frequent soloist with the Orchestra, she has also performed as recitalist and appeared as guest soloist with major orchestras in North America, Great Britain, France, Italy, Israel, and Japan. A prolific recording artist, Ms. Loman is a recipient of a Juno award and the Canada Council's Grand Prix du Disc. Recognized as an outstanding teacher of the harp, Ms. Loman gives master classes worldwide and has adjudicated at the International Harp Competition in Israel and the US International Harp Competition. Adjunct professor of harp at the University of Toronto and faculty member at the Royal Conservatory of Music, Judy Loman also teaches at the Curtis Institute of Music.

Lauded by the Toronto Star as one of "Canada's most talented young string players", violinist **Erika Raum** started playing professionally since the age of twelve. She quickly rose through the ranks since winning first prize at the 1992

Joseph Szigeti International Violin Competition in Budapest, where she also captured the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Austria, Germany and in France where she was invited three consecutive summers to the Festival de l'Abbaye de l'Epau (Le Mans).

In Canada, Ms. Raum performs frequently with orchestras in Toronto, Vancouver, Ottawa, Victoria, Halifax, and Edmonton. As a recitalist and chamber musician, she has appeared at the Ottawa Chamber Music Festival, Festival of the Sound, Vancouver Chamber Music Festival, the Glenn Gould Studio and Toronto Centre for the Performing Arts. Abroad, she has performed at the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. Most recently, Erika released a world premiere recording of Carl Czerny's works for violin and piano on the Musica Viva label with internationally renowned pianist Anton Kuerti.

A graduate of the University of Toronto, Erika Raum studied with Professor Lorand Fenyves. She currently teaches at the Glenn Gould Professional School at The Royal Conservatory of Music. In the summer, she serves on the faculty of The Banff Centre for the Arts.

Violist **Rosemary Shaw** was born in Brighton, England. At age four she began her studies on the violin at the Canberra School of Music in Australia, where she made numerous appearances in solo and orchestral engagements. After receiving the Arthur S. Barnstead Award and the Chester Educational Grant, Rosemary attended the University of Colorado in Boulder, where she received her Bachelor of Music in Performance studying with Oswald Lehnert. Rosemary also studied at the Aspen Music Festival with Stephen Clapp and Dorothy DeLay for three summers. This was followed by a summer in Rome,

Italy, where Rosemary was the concertmaster of the Rome Festival Orchestra. She then attended the Glenn Gould Professional School at the Royal Conservatory of Music, studying both the violin and the viola. After obtaining her Artist Diploma, Rosemary won a position as a violist in the Montreal Symphony Orchestra in 1999, where she has held a position ever since. She greatly enjoys playing chamber music, solo recitals, and the Bach Suites, Sonatas and Partitas. Rosemary's other great passion is for her daughter, Ellen, and her husband, Joey.

One of Canada's most sought after collaborative pianists, **Lydia Wong** appears regularly with the world's pre-eminent

performers. Venues across the globe from Carnegie Recital Hall in New York City to London's Wigmore Hall have featured her expertise in partnership with such artists as Lorand Fenyves, Susan Hoepfner, Yuri Bashmet, Rivka Golani, Scott St. John, Shauna Rolston and Patrick Gallois. A regular collaborator with the Esprit Orchestra, Ms. Wong recently performed as soloist in ...*quasi una fantasia*... by Gyorgy Kurtag and recorded Alexina Louie's *Piano Quintet* with the Accordes String Quartet for release on CentreDiscs. A faculty member of the summer music program at the Banff Centre in Alberta, Canada since 1992, she joined the faculty of the University of Toronto in 1998.



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